



obtained in the western camps in that early day. A lynching, in which he helps to string up some cattle thieves, takes place while he is courting the girl from the east; and on the eve of their honeymoon he meets a scoundrel in the street and dispatches him after the unceremonious fashion of the frontier. But he is strong, brave, generous, sound at heart, full of resource, a man to trust and depend upon. The difference between the conventional wild west hero of the 5-cent novel and the hero of Mr. Wister's book, is that the latter is real. He is a man. One may not like all he does, but that is the way such a man would act, and it is that truthfulness that gives realism and vitality to the story.

It is all sheer romance, we must remember, and therefore we have the elements of the romantic life shorn down to their barest and most primitive factors. There is the hero; there is the girl of his heart; there is his enemy. And that is quite enough, surely, for out of such factors come all the tragedy and comedy, the laughter and tears of our workaday world. The girl of his heart, called Molly Wood, is superior to him in social station, though his inferior in nature. A dainty little heroine she is, full of willfulness and perversity, loving this man with all her heart, yet struggling against his domination, never acknowledging the fact to herself, and getting quite angry if anyone even suggests it. She succumbs at last, and the quiet, masterful man kneels all along she would have to, but there is many a struggle and much disaster on the way before we catch the sound of the inevitable marriage bells.

The villain, too, is a villain of the right sort—a low, cowardly, lying, mean thing, called Trampas, who is forgiven a score of times, but has to be done away with before the course of true love will run smooth. Everyone must realize the poetic justice of his quick death at the hands of the Virginian, and this episode is naturally one of the strongest in the story. The girl, Molly Wood, prays to her



Charles B. Hanford, as Antony in "Antony and Cleopatra."

Miss Alice Wilson as Cleopatra.

effort to assemble a company that will be worthy of the play, keeping with him such players as have demonstrated their efficiency as Shakespearean actors in the past and making special engagements wherever they seemed desirable.

Friday night Mr. Hanford will revive "The Taming of the Shrew," preceded by "The Old Guard," at the matinee he will present "The Merchant of Venice," and the engagement closes Saturday night when "Antony and Cleopatra" will be repeated.

Vaudeville at Orpheum.

A program of headliners is what is promised by the press agent for this week at the Orpheum.

The famous Fred Walton, who is at

trade mark is a smiling face and her methods are highly artistic and refined. Not only does she sing well, but she does a very pretty dancing turn that makes her act all the more enjoyable.

A spectacular acrobatic stunt is what is promised from the Pantzer Trio, who appear in a gymnast's parlor amusement. For double-jointed, crab-bending, defying tactics, the man and woman in this sketch are said to be without match anywhere in the world.

An out of the ordinary feature is what Sadie Sherman's act should be. She comes recommended as being the possessor of an excellent baritone voice, while she has a reputation as a mimic that is second to none.

Then, by way of variety, comes Cole and Rags, who present a highly entertaining and eccentric comedy act. It is said that their act is filled with sensations and astounding juggling turns. These, together with three especially good kinodrome subjects and Weihe's very popular orchestra, round out what appears to be a very well balanced bill.

"Only a Shop Girl."

The coming week at the Grand will see the production at that theatre of a play so filled with dramatic incidents and elements of human interest that it has been termed one of the best pieces ever turned from the pen of Charles E. Blaney and his co-workers in the melodramatic field. "Only a Shop Girl," Theodore Lorch and company will present the play.

Miss Cecil Fay, one of the prettiest women stagehand boasts, will have the leading feminine role, that of Josie. Those among local play-goers who have seen Miss Fay with the Lorch company the past two weeks or more, need no introduction to her nor mention of her work. Mr. Lorch appears as

"Only a Shop Girl" is a picture of life among the working classes in New York. Eva Arlington, a "shop girl," is a saleslady in Macy & Co.'s large department store. Hulda Delmar, "the tigress," is in love with Arthur Thornton and, seeing Arthur and Eva together, she engages Pedigree, a scoundrelly lawyer, to disgrace Eva. Pedigree becomes infatuated with Eva and offers her suit. She spurns his advances with scorn, so, in addition to serving "the tigress," he hounds her down on his own account and has her discharged from her position, blackens her character to her landlady, who turns her from her door. He then again offers her his "protection." Eva remains true to herself and is befriended by Josie, herself a waitress, who can hardly keep soul and body together. Finding it impossible to crush Eva, the persons interested in her downfall determine to murder her. She is placed unconscious upon a descending elevator so that her life may be crushed out, apparently, by accident. She is rescued by Josie in one of the most thrilling scenes ever produced on any stage.

There are an abundance of character sketches in the play that are true to life, and which are recognized by the audience as persons they meet on the streets of any city in everyday life. The supper scene in act two is one of the best comedy scenes ever written. There are four good comedy parts in the play, so that the intense emotional interest is relieved by shouts of hearty laughter. The scenic environment is all that could be desired, and the company is a strong one, each member having been selected with a view to his or her own fitness for the part.

"The Telephone Exchange."

The Lyric could not have done better than to book the Zinn Musical Opera company for a long engagement. The first night showed that plainly, and



FRED WALTON, Who will appear at the Orpheum this week in "Cissie's Dream."

lover with all her heart to spare the enemy, not to be guilty of murder for her sake. For a moment we are almost afraid that the Virginian will relent in his steady purpose, and will forget that the wild cattle land in which he lives is one where ever and ever again the strong man must take the law into his own hands. But he does not relent, and shoots Trampas fair and square in the ordeal of battle. And the girl, a woman all over, only clings to him and kisses him the more.

Mr. Hanford's Engagement.

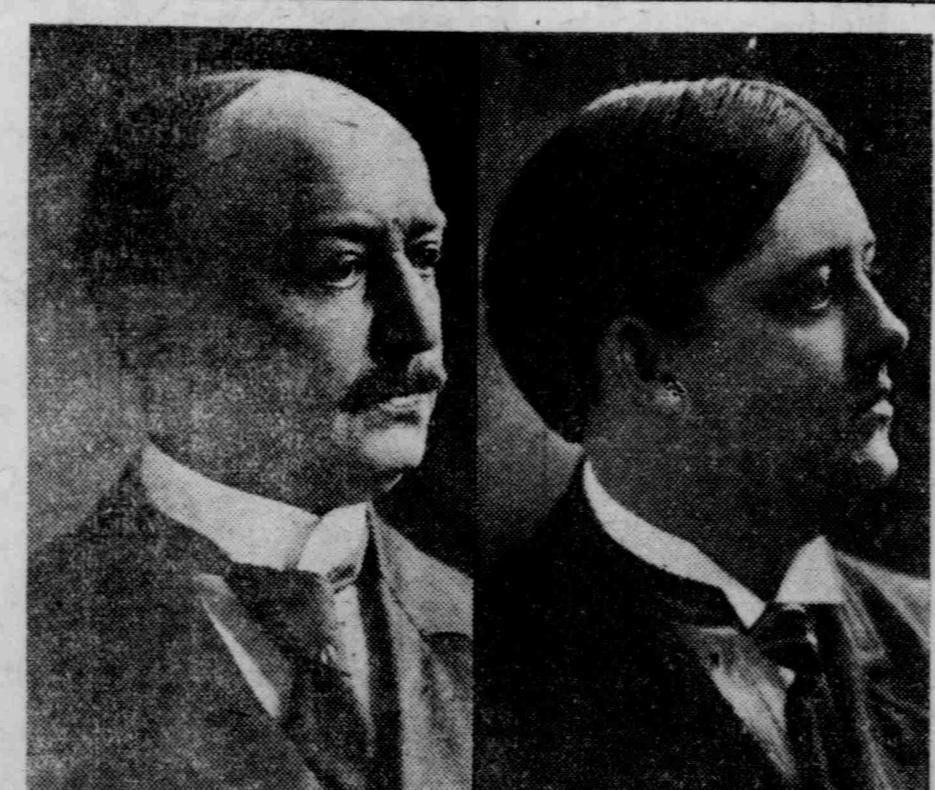
No actor has labored more persistently than Charles B. Hanford to dispel the murky gloom of pedantry that has been allowed to close in about the Shakespearean drama. But for the lucid and vivacious interpretations given by Mr. Hanford and actors of his type, Shakespeare would have been left the legitimate and untried prey of the book worms. Mr. Hanford's forthcoming production at the Salt Lake theatre on Thursday night will be a grand scenic interpretation of "Antony and Cleopatra." No play adapts itself more sumptuously to the purpose of the scene painter and costumer. The celebrated paintings which depict the magnificence of Cleopatra's barge and the gorgeous luxury of her palaces have been carefully studied with a view to their representation on the stage where Mr. Hanford will appear as Marc Antony. The role of Cleopatra will be assumed by Miss Alice Wilson. A corps of dancers, including a premiere danseuse of grace and skill, is carried with the company. Despite these embellishments the consideration of an adequate performance of the work as a drama remains, according to his custom, uppermost in Mr. Hanford's intention. With two such players as Mr. Hanford and Miss Wilson in the cast, the average producer might easily regard his work as practically complete, with nothing to do except to "fill in" the subordinate characters. Mr. Hanford, however, has made a determined

the top of the bill, is known in Europe and America as the monarch of silent comedy. He is probably best known as being the original "Toy Soldier Man." He comes directly from England, and brings a superior company with him, and they present the fantasy, "Cissie's Dream," which has won an ovation all along the line.

Press Eldridge comes heralded as the commander-in-chief of the army of fun. He is an old favorite in the circle of burnt-cork funsters. He has an entirely new line of jokes that are guaranteed to keep his audiences pleased every minute. It is said that Eldridge not only knows how it is done, but that he does it.

Eleanor Falke, the dainty singing comedienne, has a budget of new songs and new gowns, and a very superior voice. She is sure to win favor; she is chic, vivacious, and can get more out of a song than most people. She wins her audience from the start, and her

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